Early Journal Content on JSTOR, Free to Anyone in the World

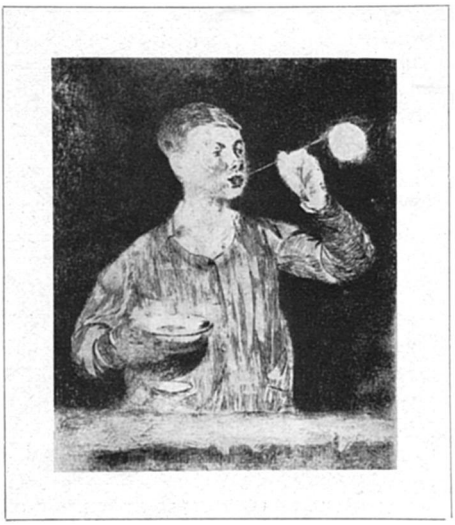
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



LA BULLE DE SAVON—ETCHING BY MANET IN ROULLIER COLLECTION

THE ROULLIER COLLECTION

MRS. Albert Roullier and Miss Alice Roullier have presented the Art Institute with twenty-two modern French etchings and lithographs which are to form the nucleus of a group to be known as The Albert Roullier Memorial Collection and to which each year additions will be made. Displayed in the Print Gallery for the past month, the collection has attracted unusual interest, since it comprises the work of men who devoted all of their energies to painting rather than to etching and lithography. Most of them made few prints and invariably a limited number of impressions were produced. For this reason such works of art are very rare and difficult to secure. Among the group are such little masterpieces as Manet's "Bubble boy," an etching partly printed in color, Carrière's self portrait and a portrait of his wife, Corot's lithograph, "Willows and white poplars," and Degas' "Musée des Antiques," an unusual aquatint said to portray Mary Cassatt gazing at a mummy case in the Louvre. This group of prints by their quality rather than by their number reveals the modern and contemporary character of French graphic art, which with the exception of the Redon lithographs is unrepresented in the Institute's collections. As an expression of modernism the prints by such artists as Marie Laurencin and Van Gogh are of particular interest.

The unique character of this memorial is in truth a fitting tribute to the man, who, more than anyone else, stimulated Chicago art lovers to an appreciation of what was most significant in the graphic arts.

CURRENT EXHIBITIONS

ON January 26 will open the two exhibitions organized by Chicago artists, the Twenty-sixth Annual Exhibition by Artists of Chicago and Vicinity and the Twelfth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers. A reception will be held on the opening day, followed by the annual dinner to the artists.

In order to stabilize the present fluctuating state of art values, the Chicago Society of Artists voted to have placed on the entry blanks for the exhibition two new clauses. The artist who sends his works to the exhibition promises to put the lowest price he will accept on them and agrees not to change it for six months.

The jury for the Chicago artists exhibition is as follows: painters, Karl A. Buehr, Edgar S. Cameron, Charles W. Dahlgreen, Frank V. Dudley, Gerald A. Frank, Frederick F. Fursman, Frederic M. Grant, Oliver Dennett Grover, Lucie Hartrath, Carl Hoeckner, Rudolph F. Ingerle, Alfred Juergens, Carl R. Krafft, A. H. Krehbiel, John W. Norton, Arvid Nyholm, Pauline Palmer, H. Leon Roecker, Gordon St. Clair, Walter Sargent, and John F. Stacey; sculptors, Sidney Bedore, Richard W. Bock, Leonard Crunelle, Maximilian Hoffmann, Emory P. Seidel, Nellie V. Walker and Emil R. Zettler.

The following prizes are awarded for the first time this year: two purchase prizes of $250 each from the Charles S. Peterson Purchase Fund, to be given to the public schools of Chicago for permanent exhibition; the Renaissance Prize of $100 for a meritorious work by a young artist who has never received a prize; the Robert Rice Jenkins Prize of $50 offered by Mrs. George Raymond Jenkins for a work by a young artist who has not received a previous award; and the Hinsdale Woman's Club Prize of $50 for a painting.

The other prizes which are given as usual include two Mr. and Mrs. Frank G. Logan medals with accompanying money prizes, the Fine Arts Building Purchase Prize, the Edward B. Butler Purchase Fund, the Mrs. Julius Rosenwald Purchase Fund, the Joseph N. Eisendrath Prize, the Harry A. Frank Prize, the Clyde M. Carr Prize, the Municipal Art League Prize, the Mrs. John C. Shaffer Prize, the Mrs. William O. Thompson Prize, the Business Men's Art Club Prize, the Englewood Woman's Club Prize, the Chicago Woman's Aid Prize. The Municipal Art League will make its annual purchase for the Municipal Art League Gallery, and the Arché Club for its gallery. The Chicago Society of Artists will award its Silver Medal.

The exhibition of the Chicago Society of Etchers is not exclusively a display of the works of local etchers, but an international exhibition organized by the Chicago etchers. Included in the works of artists from all over the world there will be this year a special group of etchings from Australian artists. A strong English influence is noted in their work.

The jury for this exhibition includes: Sears Gallagher of Boston, Ernest Roth of New York; and Otto J. Schneider, Lee Sturgis, and Elisabeth Telling, of Chicago. The Logan Prize of $100 will be awarded and probably divided into four prizes as usual. Purchases will be made for the Institute's collection.

About February 1 an exhibition of pewter from the collections of M. G. Wallace, Edward A. Ayer, and Mrs. William O. Goodman will be shown in Gunsaulus Hall. The Emma B. Hodge collection of samplers will continue on view. A unique Chinese sampler from this collection is shown on page 15 of the BULLETIN. It was made in a mission school in China about 1750 and contains the inscriptions, "Peace to the entire world," "May your halls be filled with gold and jade," and "High position and longevity." This collection, considered one of the most important in this country, is supplemented by the samplers recently presented by Mrs. Maurice L. Rothschild.

CHINESE PAINTING OF THE MING PERIOD LENT BY ROBERT ALLERTON

The Japanese color prints by Kiyonaga from the Buckingham Collection will continue on exhibition in Gallery 46.